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its head men when they require to visit the Government Station at Buka Passage, as they are called upon to do on the occasions of the annual visit of the Administrator (see Pl. 1 *a*). 501

There is a special series of terms for designating the size of a *mon* according to the number of *poun*: 501 192

koak, small *mon* for children to play with, or large enough for one man.
poloak,[1] *mon* with two *poun*, i.e. suitable for two paddlers and a steersman. May be used for bonito fishing.
polukon, *mon* with three *poun*, the size usual for bonito fishing.
potuna, *mon* with four *poun*.
potonin, *mon* with five *poun*.
potonom, *mon* with six *poun*.
pounum, *mon* with ten *poun*, the largest now made.

Dimensions of *mon* with three *poun* 501

Length, 27 ft. 4 in. from bow to stern.
Width, 3 ft. at widest part, in the middle (inside edge of *warin*).
Width of planks, about ¾ in.
Depth of side plank (*warin*), i.e. total height above water, 1 ft.
Length of *watsinun*, 6 ft. 9 in., of which pattern extended for 3 ft. 6 in.
Floor, 5 planks each about 6 in. wide.

Launching of mon. Canoes are never given names. When a new *mon* is put into the water for the first time, it is carried down to the shore, from the shelter where it has been during the later stages of its construction, on the shoulders of some of the men who have worked upon it. I have seen a small one (with three *poun*) carried on the shoulders of two men. A crew of men and boys man it, and it is taken out a short distance, paddled round for a while, and then brought in and put into the shed which has been prepared for it on the shore. The men concerned in the making of it then meet in the men's house and eat ceremonial pudding which the owner of the *mon* and his friends have previously prepared. If there is any over when they have all eaten as much as they wish, they send it to their womenfolk, who eat it in their own quarters. The men who have helped in the making of a *mon* receive no payment other than this feast, but when they wish to make one for themselves they would call upon the owner for his help in turn. Any man may own a *mon*; I never heard of a woman doing so. As the labour of making [552] [482] [343] [574] 476 [422] 501 426

[1] These words are made up of *po* (for *poun*) prefixed to the ordinary numerals.

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501 a large *mon* is very great, and there is not much occasion for its
[426] use, such canoes are sometimes lent to other villages when required for a special occasion.

[343] The *mon* is used for long journeys, or for bonito fishing. It is kept in a specially built shed (*kek*) on the shore near a place convenient for launching. It is always carried down to the water, several men or boys helping on each side (Pl. 53), and must never be dragged along the ground like a dug-out, or it would suffer injury. At the edge of the reef, if the tide is low, or at the edge of the water if it is high, the canoe is laid down, and its crew watch carefully for a break in the surf-waves through which they can run with it, shouting in their excitement, and jumping in as soon as it reaches deep water. To watch for a favourable time to get through the surf is *warēn ia*, to take advantage of a pause in the rollers to launch it is *wasiaro* (*siaro* also means fair weather).

Paddling. Except for the seat at the stern, which is occupied by the steersman only, two paddlers sit on each *poan*, the width of which necessitates their sitting so close to each other that one wonders their movements are not hampered by the proximity. If the number of people available is insufficient, some of the *poan* may be occupied by one person only, in which case he paddles on alternate sides, otherwise there is no possibility of changing over, an amenity which they do not seem to miss. The paddle is the same as that used in the dug-out canoe, which has been described on p. 369. The paddle used by the steersman does not differ from that of the others. They take one strong stroke, with the paddle held upright, close to the side of the boat, alternating with a short stroke with the paddle held in a more sloping position and slightly away from it. Women paddle as well as men, and with equal facility. But there are certain *mon*, decorated with one particular design, which women may not enter (see p. 433), and they may not possess or use paddles ornamented with the conventional figure (*hohorra*) shown in Fig. 27 (p. 435). With a following wind, a large leaf may be held up to act as a sail, supplementing, but never replacing, the efforts of the paddlers.

502 *Voyages.* The people of the North Bougainville coast are not
484 great sailors, and seldom venture on trips more than a few miles
439 from the shore. Those of Buka, particularly the men of Lontis and Hanahan, are more venturesome, and go, on occasion, as far as the island of Nissan, a trip involving little short of a hundred

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in front of the men's house. One was put much farther away than the others: this was intended as a present to the next village, Pokar, and would be reciprocated on the next occasion at which pigs were killed in that village. 342 574

Three of the pigs were then killed and partially cooked, in the usual way (see p. 283). The joints were piled up on the back verandah of Gonu's own house, not the new men's house. In the afternoon some men from Pokar came and fetched the pig reserved for them away—alive—in a canoe.

A crowd of guests from other Buka villages then arrived, including a number of women with their babies. All were decorated with red paint on their hair and some with dabs on their faces. [302] As soon as it was quite dark there was a *kōma* with slit-gong, *mabu*, and Pan-pipes, with much more excitement than there had been the day before, and more people dancing, including the visitors, both men and women. Most of the women wore bands of plaited fibre round their waists, from which were suspended tails of grass or pith, which they manipulated with their hands while dancing. 342 535 574 The men had red paint and white cockatoo feathers in their hair, and bits of phosphorescent fungus on their cheeks and on the ends of the *mabu*. There were three of these instruments. I was told they had been borrowed from the neighbouring island of Matsungan, as the village of Tung did not possess any. [302] [426]

The *kōma* went on till after daybreak, in spite of a heavy downpour of rain which made their finery look very bedraggled, but did not seem to abate their eagerness to dance. When it was over, the players of the Pan-pipes threw them on the ground and stamped on them, breaking them all to pieces.

Baskets of taro had been distributed in the intervals of the dance, but the pigs were not eaten till the following day. The joints had been distributed among the various houses to be cooked; these were all brought out and laid on the platform which ran the whole length of the men's house, together with a large quantity of taro, all in baskets made of plaited coco-nut leaves. The display was of great importance, and my attention was called to the quantity produced, which I was clearly expected to admire. All the members of Gonu's clan, Manu, sat inside the house, on the floor and on the platform, where I was also given a seat. Separate baskets of pig-meat and taro were put in front of each little group, who ate the contents at their leisure. Baskets were sent to members of the 342 574 [556]

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Mâbu (also called *awra*).

Next to the slit-gong, the most highly valued musical instrument is the *mabu*. It is used for dances, both ceremonial and social, in conjunction with the Pan-pipes, as an alternative to the slit-gong; the two are never heard together.

Manufacture. The *mabu* is made of the trunk of a small tree hollowed out. Several trees are suitable, including the kapok (*makohon*); the wood must be hard enough on the outside to stand wear and tear, and soft enough inside to be picked out easily. A length is cut rather longer than is required for the finished instrument, stripped of its bark, and set up in the ground at an angle convenient for working. The trunk is then hollowed out with an iron pig-spear. Fire is used to assist the process. In the olden days a spear of hardwood was used. The mouthpiece consists of half a coco-nut shell with a hole bored in the top, stuck on with the kernel of the 'putty-nut'.

The outside may be left plain, or may be carved with various traditional designs, similar to those in use on canoes, paddles, &c. (see Fig. 25). The size varies considerably; the largest I saw was almost as tall as the player, while one which was made for me, somewhat smaller than usual, measures 38¾ × 17 inches (98·5 × 43·5 cm.). It was used at dances before being handed over to me, and pronounced to have a good note.

There is no ritual attached to the making of these instruments. Anybody may make them, but as a considerable amount of labour is involved, not many people do. If a large one is wanted for a special dance, it is often borrowed from another village. When the owner of one of these instruments dies, his wife dashes it on the ground and breaks it, wailing as she does so. A man will sometimes break his own *mabu* when his wife dies. The pieces must be burnt, as must those of a *mabu* accidentally broken or worn out by use. On no account must they be thrown away.

Method of use. The *mabu* is blown like a trumpet, with loose lip. It is played only by men or the bigger boys. The player clasps both hands round the instrument near its upper end, sometimes resting the lower end against his knee. He bends his head over the mouthpiece and blows with his mouth close up to it, his cheeks distended (Pl. 64*a*). The sound produced consists of one deep booming note not unlike that of one string of a bass viol.